

Pam Classics

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The Greek verb „E R E P H Ō”
and derivatives.

What do the old grammarians tell us about
„erephō” and its chief derivatives?

Etymologicum Magnum:

„Orphnē, hē skotia, ----- apo tou erephō to skepō”.

Thus: erephō = skepō.

Skepō = skepazō: to cover, to keep off.

(Liddell-Scott).

Etymologicum Gudianum:

„Erephō kai erepsa sēmainei to stephanō kai estephanōsa”

Stephanō: to put round as a crown or gar-
land.

(Liddell-Scott).

„Amphērephea, to kataskion, hē amphērephēs -----para
„to erephō to stegazō.

Stegazō: to cover. (Liddell-Scott)

„Sunērephēs, ek tou erephō to stegazō.

„Eiresiōnē, ---- ē ek tou erephēsthai to skepesthai”.

Orion:

„Orphnē, para to erephō, ho esti skepō, ----- houto

„Philōsenos en tō peri Anadiplasiasmou”.

„Serphos. ----- ē para to erephein, kai skepein to sōma
„-----”.

Suidas

„erepseis kalupseis: „neōn te erepseis proepheron”.

„katērephea katesegasma: (S.El.379) „mellousi gar en-
„tautha se pempsein entha mēpoth’ hēliou phegōs pros-
„opsei, zōsa d’ en katērephei segē chthonos tēs d’ ektos
„humnēseis kaka”.

„katērepsasthe: Aristophanēs (Vesp.1334) „hōs eu katē-
„repsasthe kai noubikōs”, toutesi esti eskepasthēte”.

„epērephees (Hom.M.54, k.131) epērepheis, epi ta katō
„esrammenoi, katōphereis”.

„hupsērephees” hupsēlon”.

The old grammarians then agree in it,
that „erephō” means „to cover, protect”, a fact, with
which I am certainly very satisfied, as with much toil I

have arrived at the same conclusion, long before I had read a word of them.

Quite differently the modern lexicographers and translators:

Liddell-Scott (1901):

„erephō, ---- to cover with a roof, ---- to cover with a crown ---- to wreath as with garlands, Pindar generally, to cover”.

„epērephēs, overhanging, beetling, ---- pass. covered, sheltered ----”.

„katerephō, to cover over, roof, ---- Med. to roof over for oneself or what is one's own, keramō ton nōton Ar. Vesp. 1294”.

„katērephēs, covered over, vaulted, overhanging ----”.

„hupserephēs, high-roofed, high-vaulted”.

Mehler:

„erephō, dekken, van een dak voorzien”.

„epērephēs, overhangend, steil”.

„katērephēs, overdekt, van een dak voorzien, gewelfd”.

„hupserephēs, met een hoog, d.i. hoog boven den grond zich bevindend, dak, dus hoog, ruim”.

U. Es:

„erephō, bedekken, met een dak voorzien, opbouwen, vol-tooien, 2) bekransen, verziëren”.

„epērephēs, 1) van boven bedekkend, overhangend, 2) overdekt”.

„katerephō, met een dak voorzien, bedekken, ----”.

„katērephēs, met een dak voorzien, overwelfd, dicht bedekt, beschaduwd, ----”.

Pape:

„erephō, überdachen, mit einem Dache versehen, ----- umkränzen, schmücken, zieren, ----”.

„epērephēs, von obenher beschattend, überhangend, 2) von oben beschattet, überwölbt ----”.

„katerephō, bedachen, bedecken ----”.

„katērephēs, überdacht, überwölbt, bedeckt ----”.

„hupserephēs, mit hohem Dache, hochbedacht”.

Muller:

„erephō, (W. erebh-:ohd. hirni-reba schedel als „her-sendek”, msch. lat. orbis als rondhuis, z. orbis terrarum „heelal”), - 1) dekken m.e. dak --, 2) bedekken ---, 3) pass. refl. zich omkransen ---”.

„epērephēs, van boven bedekkend; overhangend, 2) overdekt”.

„katerephō, met een dak voorzien, bedekken, ---”.

„katērephēs, gedekt, van een dak voorzien, 2) gewelfd, -”.

„hupserephēs, met een hoog (boven den grond zich bevin-
dend) dak: ruim”.

Autenrieth-Kaegi:

„erephō, decken, bedecken”.

„epērephēs, überhangend, steil”.

„katērephēs, überdacht, sich überwölbend, von obenher de-
ckend”.

„hupserephēs, hochgedeckt”.

We see, that according to these modern au-
thors the kernel of the word is the roof, which the an-
cient grammarians did not mention at all. Further we are
struck by the fact, that „epērephēs” and „katērephēs” are
supposed to mean absolutely the same, though „epi” and „ka-
-ta” are quite opposite ideas.

In few words my view-point is the follow-
ing: „Orophos” was the name of reeds (phragmites), which
from old had played a very important part in the building
of houses. Without doubt they were originally used to co-
ver the whole hut, walls and roof, and therefore the verb
„orophō” of course meant building an abode or a roof, the
most important part of the house and in many cases really
the whole house. Later, when houses were somewhat more e-
laborate and had walls of more durable material, these we-
re still clad with reeds as an excellent insulator and a
splendid protector against rough weather.

However, there came a time, when the reed
were no longer used on the walls of houses, though its use
as roofing continued down to our own time. Walls, were now
made of other material and in a different manner, and a new
verb sprang up from the old root: „erephō”, which means,
as we shall try to prove here: „to make a wall, to cover
(thereby as a rule embellishing) a surface”.

We proceed to Homer:

Il. 24. 448-51:

„All’ hote dē klisiēn Pēlēiadeō aphikonto

„hupsēlēn, tēn Murmidones poiēsan anakti

„dour’ elatēs kersantes: ater kathuperthen erepsan,

„Lachnēent’ orophon leimonothen amēsantes”.

Way:

„But when to the dwelling of Peleus’ son at the last they
came,

High-built - the Myrmedon men for their king had
fashioned the same,

„Hewing them beams of the pine, and they thatched it o-
ver head,
„For they moved the downy rush wherewith all the mead
was overspread”.

Myers:

„And the came to the lofty hut ----- and
„thatched it with downy thatching-rush -----”.

Gertz:

„Men da de nu kom hen til peleidens knejsende Lejrtelt,
„Som Myrmidonernes Folk deres Drot havde bygget til Bo-
lig --

„Granstammer havde de hugget dertil, og foroven med
laadne

„Rör de havde det takket, fra Engen de havde dem mejet”

It was really a queer „Telt”, built with
pine and covered with rush!

Østbye:

„Derefter naaede de frem til Akilleus' mægtige bolig,
„teltet, som Myrmidonernes mænd havde reist for sin
hersker.

„Tømmeret hug de av rankeste gran og lagde paa taket
„strittende dække av siv som de meiet paa myrländte
enge”.

Johansson:

„Men daa de ländt till det tält, som omslöt hjelten
Achilleus,

„högt, som Myrmidonernas folk uppfört aat sin konung,

„skrädande bjelkar af tall, och höljt derofvan med
fjunig

„säf, som de skurit och samlat ihop paa sumpiga än-
gar”.

Leconte de Lisle: The same.

Vosmaer:

„Doch nu zy waren gekomen ter tente des zonen van
Peleus,

„'t Hooge gebouw dat het volk Murmidoniers bouwde
zyn koning,

„Ryzig met pynboombalken gedekt; waar boven zy spryd-
den

„'t Ruige en pluizige riet, in de zompige beemden ge-
sneden”.

v.d. Weerd: The same.

Voss:

„Als sie nunmehr das Gezelt des Peleiaden erreichten,

„Welches hoch dem Beherrscher die Myrmidonen erbauet,

„Zimmernd der Tannen Gebälk, und obenher es bedecket

„Mit grauwoelligem Schilf, auf sumpfigen Wiesen gesam-
melt”.

As we see, Way and Myers speak sensibly of a dwelling and a hut, whereas all the continental translators are unanimous in speaking of a tent, though the context makes it absolutely clear, that it was not a tent, but a barrack.

Without any exception they all agree, that the reed were used for the roof, and they shall probably say, that there can be no doubt about that, as „kathuperthe” means „on top”. This, however, is in my opinion wrong. „Kathuperthe” indicates, that something is resting upon, on the surface of, is in contact with the surface of another body, but this surface may just as well be vertical as horizontal. So we too say, that a picture is hanging „on” the wall. „Kathuperthe” shall be dealt with in a following paper.

Then it will be said, of course, that „erephō” means to make a roof. When, however, we have finished this paper, I hope, we shall have gathered sufficient evidence for the opinion, that „erephō” is „to make a wall”.

What our actual quotation tells us, is then, in my opinion, that the barrack of Achilles was built of pine-stems, and that the walls were clothed with reed to keep out the excessive heat in summer and the cold in winter.

Just the same combination of „erephō” with „kathuperthen” we find in Od. 23. 192-93:
„Tō d' egō amphibalōn thalamon demon, ophra telessa,
„puknēs in lithadessi, kai eu kathuperthen erepsa”.

Way:

„And I built me a chamber around it, and wrought till
I finished the wall
„With goodly stones close-ranged, and meetly I roofed
it above”.

Which poet would say that: „I roofed
it above”?

Caulfield:

„Round it I built a wall with great stones fitted to-
gether,
„Making a chamber, and then, on top, I roofed it se-
curely”.

Butcher-Lang and Murray: The same.

Gertz:

„Rundt omkring denne jeg selv opbyggede et Kammer af
mange

„Sten, til jeg færdigt det fik, og godt jeg det tå-
ked foroven”.

Østergaard:

„Rundt omkring dette Træ jeg selv opbyggede et Kam-
mer,

„Sten jeg mured paa Sten, et Tag jeg hvælved dero-
ver”.

It is a dangerous business to insert words, that the context does not know, as „mured” in this case. „Mure” implies the use of a connecting material, and I do not think, Odysseus used that.

Garborg:

„Rundt ikring stomnen sjölv eg bygde sengkleven; vel
med

„tilhoggen stein eg upp honom mura og tak lagde y-
ver”.

Lagerlöf:

„Denna jag byggde en kammare kring, tills jag hade
den färdig,

„fogande sten paa sten, och lade saa taket däröfver?”

Leconte de Lisle:

„Tout autour, je batis ma chambre nuptiale avec de
„lourdes pierres; je mis un toit par-dessus”.

Vosmaer:

„Daar om dien boom heen bouwde ik toen een vertrek,
tot een slaapzaal,

„Ganschlyk van steenen gemetseld, van boven ter dege
gezolderd”.

v. d. Weerd:

„Daaromheen bouwde ik een slaapvertrek op, totdat ik
„’t voltooid had, van dicht opeen gehoopte steenen,
„maakte toen van boven er een stevig dak op -”.

Voss:

„Rings um diesen erbaut’ ich von dichtgeordneten
Steinen

„Unser Ehegemach und wölbte die obere Decke”.

Trendelenburg:

„Um ihn baut’ ich das Ehegemach uns. Als es vollenden
det

„Ganz von festem Gestein und versehn mit schützendem
Dache”.

Polula:

„Hologura tēs thalamon esēkōsa ktismenon
„me puknous lithous, k’ ethēsa skepēn epan hōraian”.

The olive-tree, which Odysseus on this occasion destined for a bed-post, was a fairly large one, the stem of which was as thick as a column („ēute kiōn“, v. 191), and accordingly it possessed a large crown. Now we are told, that Odysseus built his „thalamos“ -- not a room but a house (that of the Mistress), as a coming paper is intended to show -- around the tree, „ophra telessa“. The last two words sound very awkward in all the translations though the writers have taken pains to make the best of them. The sense is, I think, „till its full height“, and of course, the Mistress' „thalamos“ was a very high building, as the floor was raised considerably above level of the ground and it possessed a flight of stairs (Od. 1.330) which was a precautionary measure: this „thalamos“ was in the home of the chieftain about the same as the „arx“ in the ancient cities. So the walls were high enough to conceal the tree to people outside.

It would, however, have been very impractical to roof the house, before the tree was cut down and the interior cleared, and nothing forces us to believe, that Odysseus did so. The words „kai eu kathuperthen erepsa“ do not mean „and neatly I roofed it above“, but „and carefully tightened I the walls“. These were made of hewn stones, put upon each other without any binding material, no doubt here and there leaving fissures, through which a curious person might spy and detect the architect's secret.

My rendering:

„Around that tree I raised my women-house,
Full height, from fitting stones, and stopped the holes.“

Odysseus then covered the walls with something -- we are not told what -- and thereby made them quite tight and impenetrable to scrutinizing eyes.

Only once more is the verb „erephō found in Homer and unfortunately in a passage, that is not very proper to inform us about the meaning of the word. It is Il. 1.39, where Chryses in his prayer to Apollo says: „Eipote toi charient' epi nēon erepsa“.

Way:

„If ever I wreathed thy temple in lovely wise“.

Butcher-Lang:

„If ever I built a temple gracious in thine eyes“.

Murray:

„If ever I roofed over a shrine to thy pleasing“.

Gertz as Murray.

Østergaard (1915) as Leaf; (1921) as Murray.

Leconte de Lisle: „Si jamais j'ai orne ton beau temple”.

Vosmaer: „Stichtte ik ooit voorheen u gevallig een gods-
huis”.

v.d. Weerd: as Leaf.

Voss:

„--- Hab' ich dir je den prangenden Tempel gekränzt”.

Konstantinidos:

„An pote anethēka to eis ton perikallē naon sou”.

My rendering:

„Did I some time repair your temple well”.

Leaf, in his „Companion”, says: „Built”
lit. roofed a temple. The word suggests, that the tem-
ple may have been no more than a shrine in a grove roof-
ed over with boughs”. Yes. If the word be correctly
interpreted „to roof”, the conclusion may be right. But
if not?

As has already been said, this passage
does not give us any clue to the solution of the que-
stion, and so we have no Homeric material to inform us
directly about our verb but the two first mentioned in-
stances. In the younger literature, however, there are
numbers of examples, showing the meaning, advocated by
me.

In Demosthenes (19.265) we find a line,
referring to the building of a house:

„Erepe tēn oikian tois ek Makedonias dotheisi xulois”.

My rendering:

„He built his house with the timber, that was delivered
„from Macedonia”.

In Ar. Aves 1109-10 we read:

„Eita pros toutoisin hōsper en hierois oikēsete:

„tas gar humōn oikias erepsomen pros aieton”.

Schnitzer-Teufel:

„Ausserdem noch sollt ihr wie in Göttertempeln wohnen
dann,
„Denn den Giebel eurer Häuser krönen mit dem „Adler”
wir”.

I find it very problematical, whether
these verses allow that translation, but anyhow the
joke is dead-born and quite non-Aristophanic.

In my opinion the chorus says: „We will
cover the pediment of your houses with ornaments

our droppings)".

My rendering:

„In temple-fashioned houses shall you dwell.

„The „eagles” shall be ornamented well”.

Of a similarly unusual adornment of a temple we hear with Pindar (Isthm. 4.54.):

„--- Kraniois ophra xenōnnaon

„Poseidaōnos erepsonta schethoi”.

Sandys:

„To stay him from roofing Poseidon’s temple with the „skulls of strangers”.

I cannot see, how it is possible to roof a temple with skulls, and prefer rendering „to cover the walls with skulls (as an adornment)”.

A good example of the havoc, such a little word as „erephō” may bring about, when it is misunderstood, we find in the „Argonautica” or rather in the translation of it by Seaton:

The ship Argo is nearing the island of Ares, and the dreadful birds, that live there, appear and threaten the heroes. Then Amphidamas tells them, how Heracles in a similar case frightened the birds at the Stymphalian lake shaking a rattle of bronze. „Wherefore now too let us contrive some such device”, he says in the words of Seaton (Apoll. Rhod. 2. 1058-1072), and I myself will speak, having pondered the matter beforehand. Set on your heads your helmets of lofty crest, then half row by turns, and half fence the ship about with polished spears and shields. Then all together raise a mighty shout so that the birds may be scared by the unwonted din, the nodding crests and the uplifted spears on high. And if we reach the island itself, then make mighty noise with the clashing of shields”.

„Thus he spake, and the helpful device pleased all. And on their heads they placed helmets of bronze, gleaming terribly, and the blood-red crests were tossing. And half of them rowed in turn.”

So far is everything right, but „erephō” is dooming in the horizon.

The following verses (1072-76) run:

„Toi d’ aut’ egcheiēsi kai aspisi nē’ ekalupsan.

„hōs d’ hote tis keramō katerepsetai herkion anēr,

„dōmatos aglaiēn te kai huetou emmenai alkar,

„allō d’ empedon allos homōs epamoibos arēren:

„hōs hoig' aspisi nēa sunartunantes erepsan"

Seaton:

„And the rest covered the ship with spears and shields.
„And as when a man roofs over a house with tiles, to be
„an ornament of his home and a defence against rain, and
„one tile fits firmly into another, each after each; so
„they roofed over the ship with their shields, locking
„them together".

And from under that roof the heroes rose
a shout „upward from the ship into the air" „as a din a-
-rises from a warrior-host of men sweeping on"!

The pure Offenbach! These great warriors
intend to scare the birds away by the terrible gleaming
of the „bloodred", tossing crests of their helmets and
by the noise of roars and clashing of shields. To which
end they make a roof over the tossing crests as a very
effective screen, under which they may sit aroaring, not
disturbing the birds the least!

What is the reason then, that the trans-
-lation becomes quite confused, to begin with v. 1073?
Well! The translator sees the „katerepsetai" and immedi-
ately looks out for the house, that must be roofed. Un-
fortunately there is none. There is only „herkion", mea-
-ning „dike", but „Not kennt kein Gebot"; we order „her-
-kion" to mean „house" this time. This is quite in ac-
cordance with dictionaries. Liddell-Scott f.i. writes:
„herkion, a fence, enclosure, aulēs Il.9.476, Od.18.102
later also a dwelling, Ap.Rhod.2.1074, --". Pape, howe-
ver, does not allow this scheme, but translates „her-
kion" even in this passage „Umhegung, Umzäunung".

When on the other hand we take „erephō"
in the new sense, anything becomes clear and the simile
gets sense and valour.

The heroes did not make any roof, which
would also have been a very difficult task without elab-
orate preparations. They fixed their shields in an un-
broken row along the bulwark of the vessel, as we know
the vikings did, an adornment and a parapet alike. And
they allowed the sun-rays to flash upon the crests of
their helmets and upon the lance-points above them.

My rendering:

„And just as a man coats his dike with bricks, stone u-
„pon stone, solidly clued together, in alternating rows
-- adorning his property and protecting it against rain
-water -- so they covered the ships sides with tightly
arranged shields."

Similarly the soldiers did in

Plut. Ant. 49.1:

„Hoi de hoplitai palin homoiōs katerepsantes allēlous
„tois thureois hupemenon tous ballontas”.

Perrin:

„The men-at-arms, too, again covered each other over
„with their shields, as they had done before, and so
„withstood their assailants”.

My rendering:

„The heavy-armed on the other hand („palin”) formed a
„regular („homoiōs”) wall of their shields as a joint
„parapet and held their ground in face of the marks-
„men”.

Plut. Caes. 9.3:

„Ampelinois te tas skēnas klēmasin heortazousai kate-
„rephousi”.

Perrin:

„The women cover their booths with vine-branches when
„they celebrate her festival”.

My rendering: „Therefore at the celebration of her
festival the women hang their huts with vine-foliage?”

In the first Olympian of Pindar (v. 68)

we read:

„Lachnai nin melan genaion erephon”,
and it is not without curiosity, that we take Sandys
in hand to see, where he will get the house from. We
are, however, disappointed. He throws the learnedness
overboard and writes with simple common-sense: „The
„down began to mantle his cheek with dusky hue”.

The same we experience with

Ap. Rhod. 2. 159-60:

„Xantha d' erepsamenoi daphnē kathuperthe metōpa
„agchialō”.

Seaton:

„They wreathed their fair brows with the bay that
„grew by the shore”.

Eur. Bacch. 322-23:

„Egō men oun kai Kadmos, hon su diagelas,
„kissō t' erepsomestha kai choreusomen”.

Murray:

„This Cadmus whom thou scornst and I
„Will wear his crown”.

Buckley:

„I then, and Cadmus, whom you laugh to scorn, will
„crown ourselves with ivy”.

These translations are, of course, excellent; but I point to the fact, that the idea is not to wear the crown upon the head, but around the forehead -- as our ladies of modern days do.

Soph. O.C. 472-73:

„Kratēres -----

„hōn krat' erepson kai labas amphistomous”.

Ahrens:

„Crateres --, -----, quorum capita geminasque ansas
„cingito”.

Thudicum:

„An solchen hülle Doppelgriff' und Häupter ein”.

The quotation is very clear. Oedipus is ordered to envelop the cups with wool of a fresh-slaughtered lamb, and the verb can mean nothing but „to cover the walls”.

Antipatros (Anthol. 11.37.4.):

„Kai tis cheimeriēn ampherephei kalubēn”.

My rendering:

„And people are tightening the walls of their abode for the winter”.

This verb „ampherephō” conducts us back to Homer, who knows the adjective „ampherephēs”. Il. 1.45: „Amphērepha te pharetrēn”.

Wey:

„His quiver, the doom-enfolder”.

Leaf:

„His covered quiver”.

The first of these two translations I find quite unjustifiable. The second is the generally given one, but seems very poor. Why should we be told, that the quiver was closed? I would just suggest a new conception: „amphi-ērephēs” = „round-af-fixed” i.e. „bound around the waist”. The word would then be a locative as „ōmoisin”. True, this conception does not accord with v. 46, but this was by Zenodotus declared spurius.

We now proceed to the treatment of the adjective „epērephēs”, which is always translated „overhanging” (the roof!) or something the like. We shall, however, see, that this often gives no meaning and that we are able to get better results by holding the course, we have chosen to steer, translating „epērephēs” by „covered with something protruding” („epi”).

Speaking of the newly made Achaian ditch

Homer says

Il. 12. 54-55:

„---- Krēmnoi gar epērephees peri pasan
„estasan amphoterōthen”.

Way:

„For all adown its length banks dark-overhanging and
steep
„Rose upon either hand”.

Lang:

„For overhanging banks stood round about it on either
„hand”.

Murray:

„For overhanging banks stood all about its circuit on
„this side and that”.

Gertz:

„---- Brat luded i hele dens Längde
„Begge dens Skränter”.

Østbye:

„Thi bratte var begge dens kanter
„rundt i hele dens längde”.

Johansson:

„Ty öfveralt nedstupade brannt dess kanter paa ömse
„sidor”.

Leconte de Lisle:

„Des deux cotes se dressaient de hauts talus”.

Vosmaer:

„---- Daar hem geheel in de lengte de hellingen dekten
„Overgebogen en steil, langs iederen kant”.

v. d. Weerd:

„Steile kanten toch verrezen aan weerszy langs haar ge-
„heele lengte”.

Voss the same.

Konstantinidos:

„Dioti peri holēn tēn taphron hupērkon krēmnoi hupsē-
„loi”.

As we see, the English translators, and Gertz and Vosmaer as well, have dared to stick to the roof even in this case, forced by their erudition. The others have, very much to their spite, left it out, realizing, that a new trench, made by man, cannot possibly have „dark overhanging walls”, and nobody can seriously suppose Homer to have meant anything like that.

The sides of the ditch were more or less vertical; but „epērephēs” says more than that. It means „rough”, „rugged” and refers to the large stones and the timber, that were used in the construction and were

seen slightly projecting all over.

Od. 10. 131:

„Aspasiōs d'es ponton epērepheas pnūge petras
„naus emē”.

Wey:

„Till with joy from the free blue wave we beheld where
the cliffs' dark frown

„Gloomed”.

Butcher-Lang:

„And to my delight my barque flew forth to the high
„seas away from the beetling rocks”.

Murray:

„And joyfully seaward, away from the beetling cliffs,
„my ship sped on”.

Caulfield:

„And it was welcome indeed to be clear of the cliffs
that o'erhung us,

„Safely at sea in our ship”.

Gertz:

„Ud paa Dybet da slap fra de udoverhængende Klipper
„Heldig mit Skib”.

Garborg:

„Heppe til havs att ut fraa dei ovan hotande bergbrot
„mitt skip 'slapp daa”.

Lagerlöf:

„Lyckligt jag frelste mig saa fraan de öfverhængende
klippor

„själf med mitt eget skepp”.

Leconte de Lisle:

„Ainsi ma nef gagna la pleine mer, evitant les lourdes
„pierres”.

Vosmaer:

„----- In doodsangst

„Welkom was ons de zee, als myn schip aan den hangen-
den rotswand

„Weer ontkwam in de ruimte”.

v. d. Neerd:

„Gelukkig ontkwam toen myn schip de overhangende rot-
„sen en bereikte de volle zee”.

Voss:

„Aber glücklich enteilte mein Schiff von den hangenden
Klippen

„Ueber das Meer”.

Polula:

„K' euphrosuna eis to pelagos ephuge apo tous brachous
„tous kremastous to ploio mou”.

My rendering:

„But nicely danced my ship away and left
„The rugged cliffs”.

I hear in the passage and specially in the „aspasiōs” not so much the thankfulness of Odysseus for his escape as his very high satisfaction at his own cleverness.

Od. 12.59:

„Enthen men gar petrai epērephees”.

KGM:

„Unto rocks overarching”.

Murray:

„Are beetling crags”.

Caulfield:

„Rocks overhanging”.

All the other translators accord with these.

There is, however, no question of overhanging rocks, but of a reef, as we learn in Od. 12.202 and 219-21. Odysseus does not see the Planktae as beetling rocks. He sees „kapnon kai mega kuma”, and he hears „doupon”, and he says expressly to the steerman: „keep the ship far from that smoke and the foaming water there; make straight for those cliffs (the seats of Scylla and Charybdis), and let us by no wise come yonder, lest you should make us perish”.

The whole question of the „Planktae” shall be dealt with in another paper.

My rendering:

„Rocky reefs” (just showing above the surface of the sea).

Hes. Theog. 598:

„Hoi (the drones) d’ entosthe menontes epērepheas
kata simblous”.

Evelin-White:

„While the drones stay at home in the covered skeps”.

In this translation the last couple of words are wrong. A „simblos” is not a skep, as our dictionaries tell us; it is a „kērion”, a wax-cake of the bees, with its cells filled with honey or brood, while „kērion” is just the pure wax-structure. As anybody knows, who has ever looked into a bee-hive, the wax-cakes are always covered over and over with a thick mantle of buzzing, busy bees, as we find it said by Ap. Rhod. 2.132-33: „hai d’ ētoi tēiōs men aolles hō eni simblō bombēdon kloneontai;” which Seaton renders „pent up in their hive, murmur

with droning hum", whereas I would say „with angry hum in wild turmoil upon the waxy cakes". In „the Wasps" of Aristophanes we read (v.241) „simblon de phasi chrēmation echein hapantes auton", where not a house (a hive is a house) is meant, but a store-room (which is with the bees the wax-cake, „simblos"). Again in the Anthology (12.249.5) we read „err' epi sous melipaidas hopoi pote, drapeti, simblous". Here the individual bee is supposed to have more than one „simblos", and this is called „honey-child-carrying", which is very definite. I think, that these examples will suffice to show, that „simblos" is a „filled wax-cake" and not a hive.

Returning to our quotation (Hes.Theog.598) we translate „epērepheas simblous" „the mounded wax-cakes," remembering the small convex, protruding coverlets, with which the cells are closed, and which remind us of the stone-pavement of old-fashioned streets.

Ap.Rhod.4.143-44:

„Hōs tote keino pelōron apeiresias elelixen
„hrumbonas azaleēsin epērepheas pholidessin".

Seaton:

„So at that time did that monster roll his countless
„coils covered with hard dry scales".

These scales are certainly not „beetling" or „overhanging", but they are slight elevations on the surface (a pavement).

Theocr.Id.24.207-09:

„----- Heterēphi de baktron
„eupages autophloion epērepheos kotinoio
„emmētron".

Edmonds:

„And in the other hand a stout cudgel, made, without
„peeling or pithing, of a shady wild-olive".

The „shady" is of course „epērepheos" (the roof!).

Voss:

„In der rechten die Keule,
„Derb und fest umrindet, vom stämmigen Bergoleaster,
„Kernholz".

In this translation „epērephēs" appears as „stämmig" (which involves the roof!).

What the poet describes is the well-known rough cudgel, that is shown us in the „Farnesian Herkules" of Glycon.

My rendering:

„A stout cudgel, still in its bark, quite virgin („emmētron"), from a rugged („epērephēs") wild-olive".

Ap. Rhod. 1. 1117-22:

„Eske de ti stibaron stupos ampelou entrophon hulē,
„prochnu gerandruon: to men ektamon, ophra peloito
„daimonos ouriēs hieron bretas; exese d' Argos
„eukosmōs, kai dē min ep' okrioenti kolōnō
„hidrusan phēgoisin epērephes akrotatēsīn
„hai hra te pasaōn panupertatai errizōntai”.

Seaton:

„Now there was a sturdy stump of vine that grew in the fo-
rest, a tree exceeding old; this they cut down, to be the
sacred image of the mountain goddess; and Argos smoothed
it skilfully, and they set it upon that rugged hill be-
neath a canopy of lofty oaks, which of all trees have
their roots deepest”.

Here several questions rise:

„Stibaros stupos ampelou”. How big may that have been a
cross? Probably not much more than 10 centimetres. Should
then „daimonos ouriēs bretas” really mean an image of the
mountain goddess? I think, material, time and circumstan-
ces forbade the making of a real image. They made a phal-
loslike club to serve as a symbol of the goddess; but it
must needs have been a quite small and inconspicuous fea-
ture, which they might hardly place upon the ground, where
they would have to look down to it. It has always been cu-
stom to place the images of the gods in a higher plane, u-
pon a pedestal or fixed upon a wall. And so the Argonauts
did. They fixed the symbol upon („epērephes”) one of the
mightiest oaks, those trees, „which are more solidly root-
ed than all others” and would then be able to carry the i-
mage for a long time. The „canopy of lofty oaks” was there
but it is not in the context, where Seaton finds it in the
„epērephes”.

Ap. Rhod. 2. 735-36:

„---- Hina te speos est' Aidao
„hulē kai petrēsīn epērephes”.

Seaton:

„Where there is a cave of Hades overarched by wood and
rocks”.

My rendering:

„Where Hades' portal is midst trees and rocks”.

The trees and rocks cover the entrance like
the ornaments a triumphal arch.

Athen. 15. 683. 22-24:

„Ophra duo krokoōntes epizugeonte korumboi
„messa sunōrizōsin huperphialoio metōpou
„chlōrois amphōterōthen epērephes petaloisin”.

Here again the leaves have nothing to do with any roof, but form an ornament on both sides of the face.

We now proceed to the adjective „katērephēs”. I have already pointed to the striking fact, that the translators everywhere take this word in absolutely the same meaning as „epērephēs”, though there would be every ^a reason to expect something opposite, as we will do here, remembering, that we have established the meaning of „epērephēs” to be „rough”, „covered (and as a rule ornamented) with more or less projecting things.”

Our first quotation refers to the enormous wave in open sea, that destroyed the raft of Odysseus:

„Deinon t' argaleon te, katērephēs”.

Way:

„And it towered ever higher o'erarching”.

The roof!

Butcher-Lang:

„Terrible and grievous and vaulted from the crest”.

Caulfield:

„---- A towering wave with crest overarching

„Came with a rush”.

Murray:

„A great wave, dread and grievous, arching over from „above”.

Gertz:

„---- En forfärdelig Bølge,

„Hvælv et og høj og voldsom”.

Garborg:

„---- Ei storbylge veldig

„ovhög, holkvelud, skræmeleg”.

Lagerlöf: „Hvåld och hisklig och tung”.

Leconte de Lisle: „Immense, effrayante, lourde et haute”.

Vosmaer:

„Een vreeslyke golf, hoogwelvend, die --”.

v. d. Weerd:

„Een vreeslyke, geweldige, met hoogen kop”.

No roof! But „katērephēs” has lost any individual character. Or does the „kop” represent the roof?

Voss:

„Ein hohes, steiles Wassergebirg”.

Not the words of Homer.

Now, „vaulted”, „overarched” waves are

never to be seen in open sea. We know them from the surf along the coast, but in open sea we do not meet them. Sweeping, white-crested mountains of water! Yes! But no vaults, no „roofs”.

Those enormous ocean-waves, however, have one typical and impressive quality: they are deep, hollow, and there we have „katērephēs”.

„Epērephēs” is „upon-walled” and „katērephēs” is „into-walled”. In the first case something has been put upon the surface; in the second one something has been taken away, really or apparently.

In the wonderful description of the shield of Achilles Homer tells us, that Hephaistos had wrought upon it:

Il. 18.589:

„Stathmous te klisias te katērepheas ide sēkous”.

May:

„Roofed huts were there and the cattle-steadings and many a folding pen”.

Could we possibly suppose Homer to write something like „roofed huts”?

Myers:

„And a stading and roofed huts and folds”.

Gertz:

„Stalde og tåkkede Hytter og Folde til Kvæget”.

Østbye:

„Der var et fjøs og en indgjærdet kve og tåkkede hytter”.

Johansson:

„Herdetjäll och hyddor och takbeskuggade faallor”.

Leconte de Lisle:

„Des etables, des enclos et des bergeries couvertes”.

Vosmaer:

„Kooien en hutten er nevens en goed overdekte verblyven”.

v. d. Weerd:

„Stallen en overdekte hutten en (schaaps-)kooien”.

Voss:

„Hirtengeheg’ und Hütten zugleich und schirmende Ställe”.

Konstantinidos:

„Poimniostasion, skēnas chamēlas kai mandras”.

This last translator, then, renders our word by „low”.

I like that very much better than the in my opinion irritating „roofed” of the other writers. Still I think, it is wrong. The idea of the passage is, that Hephaistos had not been contented with making a hut with a roof and a bare front-wall, as a boy, that draws

a house in five lines. Remember the wonderful pictures, we have been shown before. He made shelters, as we know so well from sunny countries, out in the fields, where they are used by watchers, herdsmen or workers, and he fashioned them so, that we might look into their concavity, getting an impression of the comforting cool shade inside.

My rendering:

„The farmer's houses, herders' shelters, pens”.

Hes. Theog. 594-95:

„Hōs d' hopot' en smēnessi katērepheessi melissai
„kēphēnas boskōsi”.

Evelyn-White:

„And as in thatched hives bees feed the drones”.

I think, the words mean „in the hollow hives”, „in the interior of the hives”, „in the hives, comp. „in summo monte”.

Od. 9. 182-83:

„Entha d' ep eschatiēs speos eidomen, agchi thalassēs,
„hupsēlon, daphnēsi katērephees”.

Way:

„And there we espied a cave close down by the white sea
-strand,
„With laurels climbing the steep sides up to the roof's
dim light”.

Is it really the translator's idea, that the laurels were growing on the interior walls of the cave „up to the roof's dim light”?

Butcher-Lang:

„We saw a cave on the border near to the sea, lofty and
„roofed over with laurels”.

„Roofed over”? If it were really a cave, as we know, it was, it must have a roof of its own. Where, then, the laurels outside, on the top of the cliff?

Caulfield:

„There on the shore we saw, quite close to the water a
cavern,
„Lofty, and overarched with laurel”.

Murray: „roofed over with laurels”.

Gertz:

„Saa blev en rummelig Hule vi var, helt yderst paa
Stranden..

„Høj den var og beskygget af Laurbærtrær”.

The last three words have only then a sense, when the laurels grow before the entrance, shadowing it.

Østergaard:

„Blev en rummelig Hule vi var, som yderst paa Stranden
„Häved sig, skygget af Laurbærtrær”.

„En Hule” cannot possibly „häve sig y-
derst paa Stranden”. The writer probably imagines the
laurels in front of the cave, not on top of it.

Garborg:

„Gaadde ein heller me der, som laag ytst ute ved
strandi
„höggvelud, med skyggjande laurbertre ikringum”.

„Ikringum” seems not very fortunate but
it is clear, that the translator sees the laurels in
front of the entrance.

Lagerlöf:

„Fingo en grotta paa stranden vi se ej långt ifraan
hafvet,
„hög och beskuggad af lagerträd”.

Leconte de Lisle:

„Nous vimmes, a son extremite, une haute caverne om-
„bragee de lauriers, pres de la mer”.

Vosmaer:

„Zagen wy daar een spelonk zeer dicht by de zee aan het
uiteind,
„Hoog van gewelf, als bedekt met een bosch laurieren”.

v.d. Neerd:

„Zagen wy daar aan het uiterste einde, dicht by de zee
„een hooggewelfde spelonk, overdekt met laurieren”.

Voss:

„--- Sahn wir von ferne
„Eine Felsenhöhle am Meer in der Spitze des Landes,
„Hochgewölbt und umschattet mit Lorbeerbäumen”.

Trendelenburg: „Tief umschattet von Büschen des Loo-
beers”.

Polula:

„Eis akran spēlaion eidame, 's to cheilos tēs thalas-
sēs,
„hupsēlo, daphnoskepasto”.

My rendering:

„And there, quite near the sea-side was a cave
„Within the bluff, behind a growth of bay”.

The bluff, of course, had been formed
by the waves of the sea; but the land had been rising
in recent times, and so there had been formed a rather
broad, flat stroke of land between the bluff and the
sea, upon which the pens of Polyphemos and the little
bay-growth found room. The cave was, as it were, sunk
into the grove.

Od. 13. 349:

„Speos katērepheš”.

Way:

„The vaulted cavern”.

Butcher-Lang:

„The roofed cavern”.

My rendering:

„The deep cave”.

Just the like our word is used in the following instances:

Hes. Theog. 777-78:

„---- Dōmata naiei

„makrēs sin petrēs sin katērepheš”.

Evelyn-White:

„In her glorious house vaulted over with great rocks”.

Soph. Philokt. 272:

„Heudont’ ep’ aktēs en katērephei petrō”.

Thudichum: „In gewölbtem Fels”.

Ahrenz: „In cava litoris rupe”.

Plato. Crit. 116^b:

„Katērepheis autē tē petra”.

Lindskoog:

„Met klippan som tak”.

Athen. 1. 20:

„Trapezai ---- katērephees pantoion agathon”.

My rendering:

„Tables, that bend under the weight of all sorts of good things”.

In the tragedians we find our word in two rather difficult passages:

Aisch. Eum. 292-95:

„All’ eite chōras en topoīs Libusticoīs

„-----,

„tithēs sin orthon ē katērepheš poda,

„philoīs arēgous, eite ----”.

v. Wolzogen:

„Ob sie am fernen Strande Libya’s,

„An Triton’s väterlichen Fluten steht,

„Frei oder schildbedeckt und stark zum Schirm

„Der Ihren, oder-----”.

The translation „schildbedeckt” („katērepheš”) saves the renderer his roof.

The Dutch „zoomgedekt” effects the same in the following rendering:

The Dutch „zoomgedekt” has the same effect in the following rendering:

Boutens:

„Doch 't zy zy in de streken van 't Libystisch land
„Terzy den vloed van Tritoon, haar geboortestroom,
„Neerzet den steilontbloote' of zoomgedekten voet,
„De haren bystaand, - 't zy ---- ”.

Quite different again is

Hartung:

„Drum ob sie nun in fernen Räumen Libyens
„Am Triton-Wasser, ihrer Heimathswiege dort,
„Aufrecht den Speer hält oder wagrecht niederfällt,
„Den Freunden hilfreich, oder ----”.

To my taste the next writer is the best one:

Ahrens:

„At sive in oris regionis Libysticis
„circa fluenta Tritonis, natalitii fluvii,
„erecto pede inambulat aut involutum habet pedem,
„amicis dum opitulatur, sive ---- ”.

I see, however, in „chōras” an accusative of direction. Further I put stress upon the opposition between „tithēs in orthon poda” and „tithēs in katērephē poda”. The first indicates the straight position of the walking, the second the „bent” position of the sitting.

My rendering:

„Whatever she is travelling to Libya,
„-----
„Or resting there some time to help her friends,
„Of ---- ”.

Eur. Hipp. 465-69:

„---- En sophoisi gar
„tad' esti thnētōn, lanthanein ta mē kala.
„oud' ekponein toi chrēn bion lian brotous:
„oude stegēn gar hēs katērepheis domoi,
„kalōs akribōseian”.

Buckley:

„For this is a maxim amongst the wise part of mankind,
„that things that show not fair should be concealed.
„Nor should men labour too exactly their conduct in
„life, for neither would they do well to employ much
„accuracy in the roof, wherewith there houses are covered”.

Murray:

„-- And man's wisdom e'er hath been
„To keep what is not good to see, unseen!
„A straight and perfect life is not for man;
„Nay, in a shut house let him, if he can,
„hind sheltered rooms, make all lines true”.

The verses must, of course, be contemplated in the light of the preceeding ones, and by so doing I come to the following rendering:

„It 's wise to human beeings to conceal
„Repulsive things. It 's bad to scrutinize
„Eachother's life. The air within a house
„Should even quite neglect its roof”.

It is very difficult to render properly the verses 468-69, but their sense is very near the same as that of the well known passage from the New Test., that the left hand should not know, what the right one is doing. „Ēkponein” I take = „akriboč” = „scrutinize”. „Bion” I refer to the life of others, not to the own life.

On pages 9-10 I already dealt with one quotation, containing the verb „katerephō (Ap.Rhod. 2 1073). A quite analogous one is the following:
Ar.Nasps.1294-95:

„Hōs eu katērepsasthe kai noubistik*
„keramō to nōton hōste tas plēgas stegēin”.

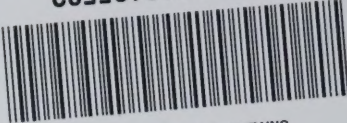
Xanthias speaks of the armour of the tortoise and wishes, that he had something like that on his back to ward off the blows: a smooth, regular coating of plates.

Finally I must just mention the adjective „hupserephēs” (Il.9.582, 333. Od.4.15, 757, 10.111), which of course I render „high-walled”, „high”, and not „high-roofed”, a rendering I reserve for the equally often used „hupsorophos”.

p. Th. Justesen.

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